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Samuel G. Dinniers.



PORTRAITS AND SILHOUETTES OF AMERICAN COMPOSERS

THE JOHN CHURCH COMPANY.

CINCINNATI NEW YORK.
CHICAGO. LEIPSIG.

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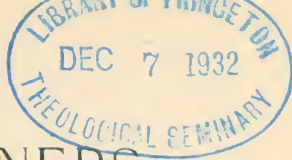
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LAUREL WINNERS:

PORTRAITS
AND
SILHOUETTES
OF
AMERICAN
COMPOSERS.



THE JOHN CHURCH COMPANY,

Cincinnati. New York.
Chicago. Leipzig.

1898.

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KEYNOTE.

A glance at almost any page of this book will denote its object.

It is to eulogize American composers by presenting valid claims for the praise bestowed, to present a likeness of them to the musical public, and to disseminate the fruits of their genius.

No attempt has been made at precedence in the arrangement of names, as such arrangement is usually one of personal predilection and is here omitted in deference to the consideration of the reader. Even alphabetical arrangement has been discarded as one of the artful contrivances of Dame Fortune in showing preferment.

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PRELUDE.

I N the centennial year of our national independence, when American men of literature, science, painting and sculpture were recognized as masters in their arts, when American artisans and inventors were firmly established as leaders of their class and clan, the American composer of music was not a participant in such honors. It was indeed a sign of the times, when the writing of the Festival March for the Centennial Exposition was delegated to a foreigner.

It is related, that when in the same year, Mme. Antoinette Fessipoff expressed a desire to devote a program entirely to American compositions, some mortification was felt on learning that this delicate courtesy found a proper response with some difficulty — by reason of there being available hardly enough good compositions by native composers to make a worthy showing.

Such a request to-day would be a matter of little concern, as there is an abundance of American pianoforte literature of such sterling

qualities that even pianists of foreign birth and education include them in their repertoire.

Such rapid strides have been made in composition by the American composer, that to-day he is recognized as a master-creator in every form of composition, from the song or piano piece to the oratorio or symphony.

Though America boasts not of a Beethoven, Schumann or Wagner, nor has she a distinctive national school or kind of composition, she can glory in the composer who, as the interpreter of all schools, has become the truest exponent of an universal art.

The pages of the Book of Fame will, at a day not distant, be emblazoned with names of American composers who will be the peers of any now there enrolled.

GEORGE W. CHADWICK,



MR. CHADWICK is perhaps to-day the most industrious, as he is one of the most effective of American composers. He is American to the backbone, one of his ancestors having fought in the ranks of the patriots at Bunker Hill. He has wandered at times to places distant from his birth-place, but feels himself most at home in New England, though the manner of his music and the manner of his intercourse with his fellowmen disclose the geniality and the broad liberalism of the cosmopolite. He lives in Boston, where he labors as organist of the Rev. Dr. Miner's Church, as composer and teacher, and he is the conductor of the Springfield Choral Society, where every year he directs the festival of the Hampden County Musical Association.

His childhood home was Lowell, where he

was born on Nov. 13, 1854. There was music in his father's family, and an elder brother gave him his first pianoforte lessons. Then he became a pupil, on the organ, of Eugene Thayer. In his musical education he has had the highest advantages, having spent several years under Reinecke and Jadassohn at Leipsic, and under Rheinberger at Munich. Mr. Chadwick's experience as teacher covers a period of twenty years, during a large part of which he has been connected with the New England Conservatory, of which institution he now is director-in-chief.

Mr. Chadwick has composed in nearly all forms, large and small. He has written three symphonies, of which two have been published in score. They are in the keys of B-flat and F; the first, in C, is still in manuscript. With the third symphony the composer won the \$300 prize offered in 1893 by the National Conservatory of Music, of New York. Of his choral works "The Song of the Viking" for men's voices, "The Lovely Rosabelle" for solos, chorus of mixed voices and orchestra, "Phoenix Expirans" and "The Lily Nymph" have had frequent productions. His compositions in Cantata form embrace, besides those mentioned, an ode written for the dedication of the new Hollis Street Church in Boston,

"The Pilgrim's Hymn," and the "Columbian Ode," written for the World's Fair, in 1893. His comic opera, "Tobasco," went through several successful seasons. In chamber music and orchestra work his string quartet in D major, the overtures "Melpomene" and "Thalia" are well known. Mr. Chadwick, though he has given names to his overtures, is not an out-and-out believer in programme music. He has a critical mind and a healthy love for form, which saves him from extreme radicalism, in which young composers are prone to fall. In addition to the compositions mentioned, this industrious composer has published about forty songs, some piano and organ music, as well as a large quantity of music for church services. His newest works are three symphonic sketches for orchestra, entitled, respectively, "Jubilee," "Noel," and "A Vagrom Ballad;" "Lochinvar," ballad for solo baritone and orchestra; a string quartet in E minor, written for Mr. Kneisel and his confreres; and some new songs, notably, "I Have Not Forgotten," and "Since My Love's Eyes."

TWO CHARMING NEW SONGS
BY GEORGE W. CHADWICK.

I Have Not Forgotten.

(Two keys).

50c.

Since My Love's Eyes.

(Two keys).

50c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.

Chicago. Leipsic.

ETHELBERT NEVIN.

“ART,” says Mr. Hamilton Mabie, the bookman and philosopher, “is the exposition of a man’s whole nature and life, something that grows out of him, and not something that he puts together with mechanical dexterity.”



Artistic to the highest degree are the compositions of ETHELBERT NEVIN, whose brilliant genius and creative ability early won an immediate popularity and well-deserved praise from connoisseurs; before he had reached man’s estate he had published his charming serenade, “Good-night, Beloved,” and the “Sketch Book” containing that crystalline gem, “O, That We Two Were Maying,” a song of pathos so tender that it never fails to appeal to the strongest emotions. It was this “Opus 2” that early established its author’s position as a creator of musical art.

Mr. Nevin was born at Edgeworth, Pa., in 1862, and was a very precocious infant, early showing signs of a love for melody. At the age of four he was often found at the piano thrumming tunes to the astonishment of admiring listeners. He received during his early boyhood days, such musical education as is usually acquired by a pupil making such a study a means of accomplishment only. It was not until 1884 (after he had published the "Serenade" and "Sketch Book") that he began to take music seriously, it being in that year that he commenced his studies with Klindworth, at Berlin, remaining nearly three years.

Mr. Nevin is an excellent pianist, excelling in interpretation rather than bravura, having, in the language of his eminent teacher, "a touch that brings tears."

His compositions, showing a very distinct and unmistakable individuality, are the outpourings of a soul that is not only intense in its activities, but is deep and learned in its expressions.

Mr. Nevin recently gave in New York City an afternoon with his own compositions. Many new ones, and charming ones, too, were given and were received with as much enthusiastic appreciation as the old favorites. Some

exquisite songs and a charming piano suite were signal novelties. His progress in the field of composition has been so uniform, so consistent, so steadily in an upward direction, that to-day the announcement of a new work from his pen possesses all the elements of a musical event.

Mr. Nevin's new suite, "A Day in Venice," soon to be published, is assured a warm welcome and extensive performance.

ETHELBERT NEVIN.

Un Giorno in Venezia. (A Day in Venice.)

(Op. 25. \$1.25)

Alba. (Dawn.)

Gondolieri. (Gondolier.)

Canzone Amorosa. (Venetian love song.)

Buona Notte. (Good-night.)

THE JOHN CHURCH COMPANY,

Cincinnati. New York.

Chicago. Leipsic.

WALTER DAMROSCH.



WALTER DAMROSCH has done much to elevate the taste for music in this country. As conductors go, in the opera-house or concert-room, he seems still a young man; yet it is nearly twelve years since he began to play some part in the musical affairs of New York, and half as many since he began to be known throughout the country. In that time he has been the conductor of one of the two orchestras that New York maintained, of the only society for the performance of choral music in the larger forms in that city, and for three years the conductor and manager as well of companies, for the performance of opera in German, that have appeared throughout the east and portions of the west and south. When the public interest in opera in German, and especially the music-dramas of Wagner, was

supposed to be dormant in New York, he, at no little risk, essayed to revive it, and succeeded. He also made known the virtues of German performances and of Wagner's latest operas to communities in the south and the southwest, where they had been nearly unknown. He brought "Frau Sucher," "Frau Klafsky," and "Fräulein Ternina" for the first time to America, and he restored to us "Herr Alvary" and "Frau Lehmann." Last winter, in Philadelphia, he directed a long series of performances of opera that made a distinct step away from the mere visits of traveling companies toward the annual maintenance of opera in American cities outside of New York. Next winter he proposes to continue the venture on a larger scale, with a repertory of French and of Italian as well as of German operas, with singers trained in those schools.

All this makes no small achievement, and in comparatively few years, for a man still counted young. It witnesses also Mr. Damrosch's ability in many and usually divergent directions—his capacity for hard and wearing work, his fine courage and shrewd confidence. They take him seriously now who at first spoke lightly of him as only his father's son. In a measure he has, indeed, inherited from his illustrious father his ability as a conductor

and a composer. His father's training, as well as Von Bülow's, helped to prepare him for his work. He succeeded naturally to some of the posts that his father has filled, but once established he soon proved other titles to them than inheritance.

Mr. Damrosch has occupied his leisure time in composition—in writing the music for his opera, "The Scarlet Letter," given in Boston in the winter of 1896 for the first time, and subsequently in other cities, everywhere received with enthusiasm, winning the unanimous and most hearty praise of public and press.

During the summer season just closed, Mr. Damrosch has finished nine songs, which are now published. The text of these new compositions is from the pens of such notables as Rudyard Kipling, Robert Louis Stevenson, Dante Gabriel Rossetti, and Lady Lindsay, and present well-known and favorite poems in musical settings of the highest order of merit.

Mr. Damrosch is now finishing a grand "Te Deum" in honor of the naval victory at Manila, which will be sung by the Oratorio Society of New York, this season, and later on by one of the prominent societies of Boston.

NEW VOCAL COMPOSITIONS BY
WALTER DAMROSCH.

Danny Deever.

Ballad for baritone solo and male chorus (ad libitum).

75c

First Love Remembered.

Song for soprano or tenor. 50c.

Mandalay.

Ballad for baritone solo and male chorus (ad libitum).

\$1.00

Mary Magdalene.

(At the door of Simon, the Pharisee.)

Dramatic scene for mezzo-soprano. 75c.

My Heart is a Lute.

Song for soprano. 60c.

My Wife.

Song for tenor. 40c.

Sudden Light.

Song for soprano or tenor. 75c.

The Deserted Plantation.

Song for alto or bass. 60c.

The Sick Child.

Song for mezzo-soprano. 75c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.
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GEORGE L. OSGOOD.

THAT GEORGE L. OSGOOD occupies an enviable position in the musical work of Boston, no one acquainted with his career can dispute. He is a noted director of singing, a composer and conductor of national reputation, and, being a true artist, carries his artistic personality into all his work. His success in life is due to his power to enlist and hold the interest of others in his art.



Mr. Osgood is an excellent proof of the fact that success consists largely of work ; that is, that close, constant practice is necessary to polish, refine and develop, to an artistic finish, the finest gem of genius. The important positions he has ably filled, the popularity of his compositions, the eminent men in Europe and America with whom he has studied and associated, added to his extensive travel and re-

search and his scholarly attainments, place him unquestionably in the foremost rank of our great American musicians and composers. Mr. Osgood is a brilliant artist, and, although famous, possessing the good will of his many contemporaries.

He was born in Chelsea, Mass., and is a lineal descendant of John Osgood, the Puritan, who came to Salem, Mass., in 1632. He came of a very musical family on both sides. In 1866 he graduated with honors at Harvard University, where he had been a leading spirit in the musical life of the college, and for three years had been director of the glee club and college orchestra.

Immediately after graduation, Mr. Osgood went to Germany, and there devoted himself to the study of singing under the renowned Sieber, to composition under Haupt, and to the study of German song and choral works under Robert Franz, the modern genius of choral literature. After over three years in Germany, Mr. Osgood went to Italy and studied under the celebrated Lamperti, the elder, world-renowned as master of singing. On returning to Germany, Mr. Osgood gave a series of concerts, making a tour of the German cities and singing in oratorio. Such was his success that, on his return to America, he was at once

engaged by Theodore Thomas for a winter with his orchestra, and was received with much enthusiasm in all the principal cities of this country.

In 1872 he settled in Boston, and soon became celebrated as a teacher of voice, a conductor, and a composer. Many of his pupils have acquired standard reputations throughout the United States as singers and teachers. In 1875 he was chosen director of the Boylston Club, a choral society of two hundred voices, organized as a men's chorus of one hundred voices, and a women's chorus of one hundred voices, with special rehearsals for the several departments of men, women and mixed voices. For fifteen years the brilliancy of its performances, both in unaccompanied singing and orchestral work, earned for Mr. Osgood an international reputation. Later the society was remodeled under the name of the Boston Singers' Society. Mr. Osgood is a member of the best clubs of Boston, and an honorary member of the Phi-Beta-Kappa Society of Harvard University.

His published works include anthems, choruses, part songs, "Sanctus," written for the 250th anniversary of the founding of Harvard College, many songs for voice and piano-forte, many of these having an extended sale

and found on concert programmes all over the country ; and a " Guide in the Art of Singing," which is now in its seventh edition.

To those who are familiar with other songs by George L. Osgood, it may be sufficient, in a general way, to say that " My Lady's Girdle," his latest composition, is characterized by the same graceful and artistic flavor that made the others so delightful.

A DELIGHTFUL
SONG LYRIC BY
GEORGE L. OSGOOD.

“ My Lady’s Girdle.”

(Published in two keys.)

30c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.
Chicago. Leipsic.

DR. WM. MASON.



DR. WM. MASON, third son of that pioneer in American musical composition, Lowell Mason, was born in Boston on the 24th day of January, 1829. His father, early discovering the talent of his son, gave him instructions on the piano, and his advance was so rapid that by the time he was fifteen he appeared in public with orchestra, playing the Mendelssohn G minor concerto. In 1849 he went to Leipsic and became a pupil in theory of the distinguished Moritz Hauptmann. Upon Hauptmann's death he journeyed to Prague, and for a year did diligent work under Dreyschock. To Liszt at Weimar, in 1851, he wended his way, and here he remained until 1854, when he removed to New York, where he has ever since been exceedingly busy in teaching and concertizing.

The fame of Dr. Mason as a pianist is world-wide. His success in concerts, both abroad and at home, gave prestige to his philosophy of technic, and his books on method have taken the very highest rank. The influence of Dr. Mason as a teacher has for so many obscured his reputation as a composer, that it will surprise some of the younger generation to learn that his Opus 1, "Song without words," was published as long ago as 1845, and his last published piece appeared in 1882, since which time his writings have been chiefly pedagogical. As a composer, he is distinctly one of piano music, and he has written some excellent lyric *pieces de salon*.

Although Doctor Mason (degree bestowed by Yale in '72) has added little to the volume of composition, he has been a force for good, and has added great dignity to the profession of music in America.

A RECENT PEDAGOGICAL WORK

BY

DR. WM. MASON.

A Primer of Music :

The First Steps in Musicianship.

By DR. WM. MASON and W. S. B. MATHEWS.

In cloth, \$1.00

In boards, 75

THE
JOHN CHURCH
COMPANY,

Cincinnati.
Chicago.

New York.
Leipsic.

REGINALD DEKOVEN.

THE first opera by an American composer to be produced in England was "Robin Hood," which had a performance in London in 1891. The composer, Mr. REGINALD DEKOVEN, has almost completely dominated the operetta stage in America since 1890. For so ideal a work as "Robin Hood" and such pleasing constructions as parts of his other operas, one ought to be grateful, especially as his music has always a certain elegance and freedom from vulgarity. His first work, "Cupid, Hymen & Company," was never produced, but the "Begum," the first production at Philadelphia in 1887, made a decided hit; "Don Quixote," produced in Boston, Nov. 15, 1889, met with a cold reception, which was lost sight of in the welcome accorded "Robin Hood," the initial performance of which took place at



Chicago on June 9, 1890, and has been given almost continuously, at one place or another, ever since. The "Knickerbockers," "Fencing Master," and "Highwaymen," have been written and performed since, all meeting with more or less success.

Mr. DeKoven's efforts and successes in composition have not by any means been confined to opera writing, some of his happiest moods being demonstrated in his song lyrics, many of which have found favor with a multitude of singers. His most popular song, "O, Promise Me," is indeed a passionate lyric, while his setting of Eugene Fields' "Little Boy Blue" is a work of purest pathos and directness. His version of "My Love is Like a Red, Red Rose" is among the best of its countless settings, and an excellent example of ballad writing.

Mr. DeKoven is master of a style singularly perspicuous and attractive, marked by decided melodies which flow in an easy, graceful manner, and have added day by day to his circle of admirers until his every work is assured of a warm welcome and a wide performance.

Reginald DeKoven was born in 1860 at Middletown, Ct., and enjoyed unusual advantages for musical study. At fourteen years of age he entered the Stuttgart Conservatory, where

he studied piano, harmony, and counterpoint in the regular course. After an intermission of academic study, he returned to music and made special studies in composition for the class of work to which he has dedicated his talents, with Richard Genée, in Vienna. He also studied with Huff, and with Mathias and Delibes in Paris, being with the latter at the time of his death in 1891.

This talented composer is at his best in the new compositions just off the press. The new ballad, "Meet Me Love, Oh Meet Me," a *chansonnette* with subtle touches of pathos and tenderness; the "Rhapsodie," with 'cello obbligato and French and English words, is a strong and masterly composition, appealing to the broader sympathies of the cultured musician; the "Recessional," words by Rudyard Kipling, is marked by a most religious fervor in dignified rhythmical measures, and bids fair to be widely used in all branches of divine worship; and in "Under the Moonlight," a suite of waltzes, will be found melodies most seductive and rhythmical. These new compositions show the unlimited resources as to style, invention, and general character of the works of Reginald DeKoven.

THE LATEST COMPOSITIONS
OF
REGINALD DEKOVEN.

Meet Me Love, Oh Meet Me.

High voice in D.

Low voice in B \flat .

50c.

Rhapsodie.

'Cello obligato. French and English words.

High voice in D. 50c.

Recessional.

Words by RUDYARD KIPLING.

High voice in F. 60c.

Low voice in D \flat . 60c.

Recessional.

Arranged for quartet or chorus.

Octavo edition No. 2004.

10c.

Under the Moonlight.

Waltzes. 75c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.

Chicago. Leipsic.

HOMER N. BARTLETT.



HOMER N. BARTLETT, composer, organist, teacher. This well-known musician is one of the busiest of men. As a composer he has been one of our most prolific music makers. His piano pieces and songs are numerous, and are all characterized by refined harmony, fluent melody, and elegant form. His Opus I, the popular concert polka, has, after twenty-five years, an ever-increasing sale. His work in composition shows a decided increase in value, and his style is in general mature and polished, while his versatility is shown in the wide range of his work. He is just now in the zenith of his powers.

Mr. Bartlett finds a congenial field for composition in the orchestra. He is a perfect master of form and knows all the resources of the modern orchestra. He has also imagina-

tion and a fine sense of the harmonic color. Among his best work in this line are : " *Ignis Fatuus*," a caprice ; two festival marches ; and his instrumentation of Chopin's military polonaise, which Mr. Seidl has played several times. As this work seemed to need a finale in its larger form, Mr. Bartlett took a liberty whose success was its justification, and added a finale made up of the three principal themes interwoven. Two recent orchestral compositions are : " *Album Leaf* " and " *Caprice Espagnole*." Mention must also be made of a sextet for strings and flutes, and a quartet for harp, organ, violin, and 'cello. His violin concerto, played at the '98 convention of the M. T. N. A., is a dignified, scholarly work, and was rapturously received. Among the larger vocal forms will be found a cantata for male chorus and orchestra, " *The Last Chieftain* ;" two choruses for women's voices, sung by the Rubinstein Club, " *Crucifixus* " and " *Autumn Violets* ;" an opera in three acts, " *La Vallière* ;" an oratorio, " *Samuel*," and a grand dramatic concert aria, " *Khamsin*," for tenor and orchestra.

Mr. Bartlett has written many excellent anthems and solos for church service, also some organ music for church and concert, especially a " *Toccata*," played by Clarence Eddy.

Four songs, "Florabel," "When the Golden Morn," "The Wind," and "Yes I Will," are the latest additions of this talented composer to the field of song-literature — four songs, very much out of the ordinary, in writing of which it is very difficult to avoid using superlatives. Melodic, musicianly, original, and more than attractive they all are. They charm you. It would be impossible to find a group of songs that will give the singer more real satisfaction, or impress the hearer more firmly.

Homer Newton Bartlett was born at Olive, New York, December 28, 1846. His ancestry runs far back into New England, his mother being a descendant of John Rogers, the martyr. His talent for music was evidenced so early, that at eight years of age he was playing his favorite instrument, the violin, in public. At fourteen he was a church organist and at sixteen he began a regular course of instruction extending over a period of seven years. Mills, Guyon (pupil of Thalberg), Pease, Jacobsen and Braun were his teachers. Mr. Bartlett resides in New York City, where he is a successful teacher and has been organist and director of music at the Madison Avenue Baptist Church for twenty years.

FOUR
NEW
SONGS.

BY HOMER N BARTLETT.

Florabel.

60c.

When the Golden Morn.

50c.

The Wind.

60c.

Yes I Will.

60c.

Each in two keys.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.

Chicago. Leipsic.

C. WHITNEY COOMBS.

IN 1878, at the age of nineteen, C. WHITNEY COOMBS, having completed the usual school and college course, left his native heath and spent the thirteen years following among the studios and schools, the concert halls and opera houses of the music centres of the old world. An enthusiastic and conscientious student, an observing and earnest auditor, he enjoyed every possible advantage found in so congenial and inspiring an atmosphere.

During these thirteen years of almost continuous study, Mr. Coombs' musical education was received from the teachers of Stuttgart, Dresden and London. Seifriz, Speidel, Draes-
secke, Janssen and Johns were the specialists under whose teachings and influences were developed the talents that bore a rich fruitage. When seeking diversion from study or a me-



dium of recreation, Mr. Coombs would make prolonged visits in France, Italy and Switzerland, never failing, when in the art centres of these countries, to avail himself of every opportunity to see and hear the best performances in opera or concert. A year was spent in England studying church music.

In 1887 he became organist of the American church in Dresden, which position he held until 1891, when he returned to America, since which time he has been organist and choir-master of the Church of the Holy Communion, New York City.

As a writer of songs, Mr. Coombs is most successful. His compositions are versatile and original; the style ever terse, and the accompaniments always skillfully worked up. He is intensely lyrical. He has done some religious work, particularly an "Ave Maria" with violin obligato. His late songs, "Only a Rose," and especially the "Amaryllis," written with all the fervor that characterizes his more serious work, furnishes an admirable means of forming a fair estimate of his ability as a song writer.

C. WHITNEY COOMBS.

SONGS.

Amaryllis.

Medium voice.
60c.

Only a Rose.

High voice.
60c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.
Chicago. Leipsic.

C. B. HAWLEY.



THERE is no more successful writer of the short song, and surely none so popular, as Mr. C. B. HAWLEY, of New York. The songs of this talented composer have been voiced by a host of admiring singers into almost every corner of music's realm.

Mr. Hawley, a native of Connecticut, was born at Brookfield in 1858, and passed his youth among surroundings and influences that could not but tend to develop his inherited talents for music. His father, a successful New England farmer, was a great lover of the arts, and a musician of refined taste and skill. His mother was the possessor of a beautiful voice, and the homestead, having not only a grand piano but a pipe organ as well, was constantly filled with musical people. The talents inherited and developed under such influences soon gave promise of greater things

to come, for in '71, at the age of thirteen, we find our young musician at the head of affairs musical at the Cheshire Military Academy, from which he graduated.

New York City, 1875, was the place and time of Mr. Hawley's first pilgrimage. Here he studied voice under George James Webb, Rivarde and Federlein, and composition under Dudley Buck, Mosenthal and Rutenber. After a year's study, his excellent voice brought him the position of soloist in Calvary Episcopal Church, later becoming assistant organist, under George William Warren, of St. Thomas'.

Mr. Hawley's voice is a full, deep basso, and his excellent singing and general musical ability are matters of much pride and comment among the worshipers at the Broadway Tabernacle, where he has been since 1883. He is also a busy and successful teacher of voice. As a leading spirit, for a dozen years or more, of the Mendelssohn Glee Club and Mendelssohn Quartet Club, he has written some excellent part-songs, which were first sung at their concerts.

As a composer, C. B. Hawley holds a recognized position among the best of American song writers. With an ability that is rarely equaled, with taste instinctively refined, a style, the charm of which is in its grace and

melody combined with marked originality—these and other qualities emphasized by success upon success—makes these few lines, dedicated to the eulogy of his work, seem faint and meagre indeed. The immense and deserved success of such songs as “My Little Love,” “Because I Love You, Dear,” “Ah! ’Tis a Dream!” and “When Love is Gone,” are constant testimonials to the affluent richness of Mr. Hawley’s compositions.

The latest offerings of this talented composer are three songs, full of tender and touching melodies—“The Sweetest Flower That Blows,” “I Only Can Love Thee,” and “Sleep! Sleep!”—songs as original and impressive as any he has ever written.

THREE NEW AND BEAUTIFUL SONGS
BY C. B. HAWLEY.

The Sweetest Flower That Blows.

Two keys. Each 40c.

I Only Can Love Thee.

Two keys. Each 60c.

Sleep! Sleep!

Two keys. Each 40c.

THE JOHN CHURCH COMPANY,

Cincinnati.	New York.
Chicago.	Leipsic.

CLAYTON JOHNS.

WITH the rest of the song-loving world, we come with our homage to CLAYTON JOHNS. His many sweet and tender songs have been sung and sung again by a host of singers, and have found lodgment in the hearts of a still greater number of listeners. He is one of the most prolific of American song writers, and his compositions are always pleasing and polished.



Clayton Johns was born at New Castle, Delaware, November 24, 1857. His ancestors, one of whom was Richard Johns of the Cliffs, Maryland, were identified with the growth and prosperity of Delaware and Maryland for many generations back. Nicholas Van Dyke, governor of Maryland, was his great-great grandfather, and the Honorables Kensey Johns, father and son, chancellors of Dela-

ware, were his great grandfather and grandfather.

Unlike the usual career of musicians, Mr. Johns did not begin the study of music in early youth, entering Rugby Academy at Wilmington for the purpose of fitting for Princeton. Law was the object in the minds of his parents, but the student had always shown a fondness for music. An aptness for drawing inclined him somewhat toward architecture, and the latter was finally agreed upon as a compromise. His preference for music finally prevailed, and in January, 1879, he began the study under Mr. William F. Apthorp, at Boston, later continuing under William H. Sherwood, and at Harvard under John Knowles Paine. The studies at Harvard were continued two years, and then, after one year more at Boston, he went to Berlin, where he remained until 1884, studying composition with Friedrich Kiel and the piano with Graubau, Raif, and Franz Rummel. In 1884 he returned to Boston, and has been living there ever since, playing in public from time to time, teaching and composing.

While Mr. Johns is preëminently a song writer, he has done some excellent work in other forms. His berceuse and scherzino have been played by the Boston Symphony Orches-

tra ; several of his part-songs and a chorus for female voices and string orchestra have been given in Boston and London. His published piano compositions number about a dozen, and for violin and piano, five, all redounding to the credit of the composer.

Mr. Johns has passed several seasons in London, where his songs have been sung by Madame Emma Eames, Miss Marie Brema, Mr. David Bispham and others, Mr. Johns accompanying them.

The latest compositions of Mr. Johns — “Chansons d’Automne” and “A Saint Blaise” — two French songs, with excellent translations, are without doubt the best work he has done. They are brilliant and artistic, veritable art songs, in which all lovers of high-class, refined music will find beauties that will enhance with each repetition.

CLAYTON JOHNS.

* TWO FRENCH SONGS:

Chansons d'Automne.

French and English words.
40c.

A Saint Blaise.

French and English words.
40c.

THE JOHN CHURCH COMPANY,

Cincinnati.	New York.
Chicago.	Leipsic.

HOMER A. NORRIS.

HOMER A. NORRIS entered music's domain at a very early age, becoming an organist in his native town when quite young. His chief interest, however, has always been in the theory of music, of which to-day he is one of the leading exponents in America. His "Practical Harmony" is an excellent text-book, with many new ideas and much new exposition of old ones.



Mr. Norris was born in Wayne, Maine, and began the study of music with teachers of his native town, later removing to Boston, and eventually studying with Emery, Chadwick, Hale and Marston. In deciding upon foreign study he chose the French schools and masters instead of the German. This, an unusual procedure, has given him an unique place among American musicians. After a four year's

course at Paris, under Dubois, Godard, Guilmant and Gigout, he returned to Boston and has confined his labors since to the teaching of theory and composition.

The compositions of Mr. Norris, though not numerous, are of such attractive qualities that much interest is always felt in the announcement of the publication of a new one. His first published song, "Rock-a-bye Baby," without doubt the most widely circulated cradle-song of any published in America, while it brought him no financial returns, as he sold it for a few printed copies, was a means of introducing its composer in a gentle but abiding manner to the musical public of this country. A few other songs followed, all showing marked ability at song writing, especially "Protestations," a beautiful song with a fervid violin obligato. His newer songs—"The Red Rose" is an admirable bit of short-song writing; "Jessie Dear" is a bright, sweet, simple love song, abounding in tender melody.

No verse has been so frequently set to music as Heine's "Du bist wie eine Blume," and every Boston composer has made a setting of it. Mr. Norris, too, has felt its inspiring influence and made a very musical setting—one of the best by the Boston composers.

In more pretentious forms are found a can-

tata "Nain" and a concert overture "Zoroaster," productions of a high order of merit and giving some idea of what the composer can and will do, when so inclined. He has also written a "Romanza" for violin and piano, a melodious composition of much dignity.

As a lecturer, Mr. Norris has an intimacy with the characteristics and methods of the great composers such as few can command; his manner is unaffected and pleasing, and he clothes his ideas in such beautiful English that one wishes he might halt occasionally in doling out his interesting information, to allow one to take in the full beauty of his way of presenting it.

Homer A. Norris is verily a worthy member of the Boston colony of musicians and an able representative of American musical art.

HOMER A. NORRIS.

THREE SONGS.

Jessie Dear.

Three keys. 40c.

The Red Rose.

Medium voice. 30c.

Thou Art So Like a Flower.

High voice. 30c.

THE JOHN CHURCH COMPANY,

Cincinnati	New York
Chicago.	Leipsic.

JULES JORDAN.

MR. JULES JORDAN, of Providence, Rhode Island, is a musician of established reputation. As conductor, composer, singer and teacher, he has been before the American public for a score of years, and, being a master in his art, has reached an eminent position in American music.



Mr. Jordan was born in Willimantic, Conn., November 10, 1850. Always interested in music, and possessed of much natural talent and ability for it, he yet had little opportunity for its systematic development till he removed to Providence, in 1870. He made a thorough study of singing in this country with George L. Osgood, of Boston, in Europe with William Shakespeare of London, and Signor Sbriglia of Paris. He has been a diligent student, under the guidance of the best foreign and native masters, and has delved deep in all the

branches of the art. After completing his studies in Europe he returned to Providence, where he is now a prominent figure in the musical life of the city.

In the field of composition, Mr. Jordan has confined his work to that of the vocal. He has written three works for solo, chorus and orchestra that have been in much demand by choral societies, and show him to be a composer of much ability: "Wind-swept Wheat," "A Night Service," and "Barbara Fritsche." Also "Joel," a dramatic scene for soprano and orchestra, sung at the Worcester Musical Festival by Madame Nordica. His "Rip Van Winkle," a romantic opera in three acts, of which Mr. Jordan also wrote the libretto, had a successful initial performance last season. He has written some religious songs, part-songs, and many charming ballads, some of which have been extremely popular. The rapturous "Love's Philosophy," the dainty "Dutch Lullaby," Eugene Field's "Wynken and Blynken and Nod," "An Old Song," and "Stay By and Sing," are all well known, alike to singer and concert-goer.

"A Morning Serenade," sung by the famous baritone, Campanari, is the latest addition to the famous list of Mr. Jordan's songs, and the highest praise that can be given it is to say

that it is a worthy successor to its well-known predecessors.

To singers of sacred song seeking new solos, we heartily commend three new compositions by Mr. Jordan, "God's Love," "O Sacred Head Now Wounded," and "While Mary Slept," three religious songs of deeply devotional music in unison with the harmonies of the soul and of God.

Although fully occupied for years in the various branches of his profession, Mr. Jordan finds his field of labor constantly enlarging, particularly that of conducting, for which he is especially well equipped and adapted, and in which he has had the greatest success.

"His heart is in the work, and the heart
Giveth grace unto every art."

JULES JORDAN.

LATEST VOCAL COMPOSITIONS:

A Morning Serenade.

In three keys. 50c.

God's Love.

High voice. 50c.

O Sacred Head Now Wounded.

In two keys. 50c.

While Mary Slept.

In two keys. 40c.

THE JOHN CHURCH COMPANY,

Cincinnati.	New York.
Chicago.	Leipsic.

JAMES CARROLL BARTLETT,



THIS widely-known musician—famous by reason of his marked ability in general musicianship—has the reputation of being the foremost tenor of New England and one of the representative singers of America. That his claim to the position is well-established and has been honestly won can not be doubted by any one who has been so fortunate as to hear him. His is a tenor voice of exquisite purity and silvery timbre, of full range and ample power, which he always uses judiciously and within bounds. His efforts are entirely convincing and absolutely devoid of sensationalism, upon which so many singers depend for success.

Mr. Bartlett was born at Harmony, Maine, in 1850. The year 1869 found him in Boston, diligent in the study of the art of his future

vocation. His first instructors were Stephan A. Emery and John O'Neill—later studying with George L. Osgood, C. A. Guilmette, Dr. H. R. Streeter, of Boston, and Wm. Shakespeare of London.

The first professional tour of the subject of this sketch was made in 1875-6 with Mme. Camilla Urso's Concert Company, and this young tenor, then but twenty-five, received many creditable notices from the press *en route*. He later travelled with the Carreño-Sauret and Barnabee Concert Companies, ever and always receiving a flattering share of the recognition of worth bestowed upon these famous artists. Mr. Bartlett has literally sung his way into thousands of American hearts.

This master-singer is also a teacher of such solid reputation that the figures on the old town clock of Boston are too few to number the hours of a day demanded of Mr. Bartlett for this branch of his work. He is indeed a busy and successful musician.

As a composer of songs. Mr. Bartlett is well and favorably known; his beautiful composition, "A Dream," being sung by almost every concert singer worthy the name.

Of the many excellent songs from his pen, none are so charming, none with more beautiful melodies or finer sentiments than his

recently published sacred song, "If I Should Sleep." The poem is of such beauty, that we quote the first verse :

" If I should sleep, and wake not on the morrow
To earth, its cares and tears,
Leave all behind, the mingled joy and sorrow,
Its smiles and futile tears ;
Where would my footsteps, ever prone to straying,
Lead me then blindly on ?
Should I in darkness grope, forever praying
To meet the promised dawn ?"

JAMES CARROLL BARTLETT.

"If I Should Sleep."

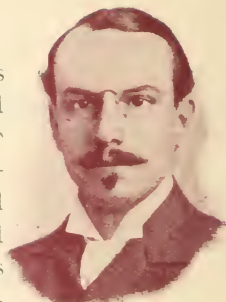
Two keys.
60c.

THE JOHN CHURCH COMPANY,

Cincinnati.	New York.
Chicago.	Leipsic.

ROBERT COVERLEY.

AMONG our younger composers who have already acquired merited popularity is ROBERT COVERLEY, now widely and favorably known to the musical world through his numerous published compositions. Mr. Coverley was born at Oporto, Portugal, September 6, 1863, of Scotch-Portuguese parentage. At a very early age he gave evidence of rare musical ability, instructing himself in counterpoint, violin and piano, and improvising with great facility. Between the ages of ten and twelve he had already composed several numbers for violin and piano, besides orchestrating several pieces. His parents being averse to his receiving instruction in music, it was not until he was fourteen years old that he took his first lessons in counterpoint and violin from a graduate of the Paris Conservatory, who was greatly astonished at the



musical knowledge his pupil had acquired by self-instruction.

Coverley first achieved popularity in London in the lighter orchestral forms. Of later date he has devoted himself to more serious work, as may be seen by his numerous compositions for piano, consisting of concert etudes, tarantellas of decided brilliancy, and short pieces. As a song writer Mr. Coverley has gained a high place among American composers, his songs being distinctly beautiful both in melody and harmonic treatment. The "Serenade" with violin obligato is richly beautiful, the violin part being truly *obligato*. "An Old Skull," is somewhat on the style of the well-known Old Sexton song, though it is better by reason of its lack of a refrain. It is an excellent bit of Macaberesque humor, perfectly carrying out the neat verse of Mr. James Clarence Harvey.

Mr. Coverley's most popular song is "In Dreams;" and, "I Dreamed Again" and "Sweet Thoughts of Thee," are very fervent and lyrical. One of his best compositions for piano is the "Tarantella" in D minor, which is written with extreme cleverness, and displays all the tarantula frenza which should be the inspiration of all tarantellas, though it is actually the spirit of hardly any of them.

In pursuance of a long-coveted desire to see the new world, Mr. Coverley came to New York in 1883, and finding it advantageous to remain in this country, became an American citizen.

VOCAL AND INSTRUMENTAL
COMPOSITIONS OF
ROBERT COVERLEY.

VOCAL.

Alas.

Two keys. 25c.

I Dreamed Again.

Medium voice. 50c.

In Dreams.

Two keys. 50c.

Norwegian Love Song.

Two keys. 50c.

An Old Skull.

Baritone or bass. 40c.

Sweet Thoughts of Thee.

High voice. 50c.

Serenade.

(Violin obligato)

High voice. 30c.

What Love Said.

Medium voice. 40c.

INSTRUMENTAL.

L'Enquietude.

60c.

Peacefully Slumber.

30c.

Tarantella.

75c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.
Chicago. Leipsic.

HENRY K. HADLEY.



HENRY K. HADLEY (who does not know or know of this talented young American composer?) is an acknowledged master of composition, his symphony, orchestral suites, songs, violin sonata and other works being resplendent with fecund imagination, poetic gifts, and showing entire control of the technic of the art.

His Symphony No. 1, which he calls "A Symphony of Youth and Life," was first performed, under the direction of Anton Seidl, at Chickering Hall, New York, on December 15th of last year. Spontaneous applause followed each movement and the composer was recalled several times at its finish. The construction of the symphony is upon heroic lines, and by his bold grasp of leading motives and the harmonious treatment of them so as to express the governing impulses of humanity,

the young composer shows vitality—which presages much for the future.

Mr. Hadley is indeed a prolific composer. Besides his symphony, he has written several orchestral suites which have had performances by Neuendorff and Franko, a concert overture "Hector and Andromache," given by Mr. Damrosch in 1892, a "Festival March" for military band, performed by Sousa in 1896, and some trios, quartets and other chamber music. Of his choral works, of which he has written a half-dozen or more, two are published: "The Fairies," a ballad for solo, chorus and orchestra, and "Lelawala," a legend of Niagara, for solo, chorus and orchestra. Several of his part-songs and choruses, sacred and secular, have been published both here and abroad. His piano numbers, though few in number, are excellent, while in his songs there is a suspicion of the influence of Franz. They are all highly finished and effective, are musicianly and good in a variety of ways.

Mr. Hadley is probably the youngest of our representative composers, being born in 1871 at Somerville, Mass. His talents, especially for composition, were encouraged by tutorage under Stephen Emery and George W. Chadwick of Boston and Mandyczewski of Vienna.

He also studied violin with Csillag while at Vienna in '94. In 1895 he accepted the chair of music at St. Paul's School, Garden City, New York, which position he now holds.

The recently published compositions of Mr. Hadley consist of two beautiful songs—"By Moonlight," and "If Love were What the Rose is"—and the dainty "Intermezzo" from Ballet Suite No. 3, arranged for piano solo. The musical handling of these newer compositions give them a character wholly out of the commonplace, and they deserve the attention of all lovers of the truly beautiful in music.

HENRY K. HADLEY.

TWO NEW SONGS AND
A PIANO COMPOSITION :

VOCAL.

By Moonlight.

Two keys. Each 40c.

If Love were What the Rose is.

Two keys. Each 50c.

PIANO.

Intermezzo.

From Ballet Suite No. 3.

75c.

THE JOHN CHURCH COMPANY

Cincinnati. New York.
Chicago. Leipsic.

ISIDORE LUCKSTONE.

ISIDORE LUCKSTONE, blessed with innate musical talents, matured and polished by a liberal education and a rich experience gleaned from extensive travel around the world with artists of the highest rank, is a composer with more than the usual resources at his command. He has been connected with vocalists and vocal work ever since he became a professional musician, in 1876, as conductor of opera, concerts, choruses, etc., and as a teacher and accompanist.

Mr. Luckstone is a voice specialist, and, making more than ordinary study in facilitating difficulties by making them as natural to the voice as possible, has been particularly successful as a teacher; his research and knowledge, combined with his ability for melodic invention, have placed him in the field of composition as a writer of songs with the



happy faculty of writing music which is used by the amateur as well as by the best artists, for the difficulties are not insurmountable.

Mr. Luckstone is a Baltimorean by birth, but was brought up in New York City and has had the advantage of growing up with the musical progress of the latter city.

After having travelled through this country as musical director of various organizations, Remenyi, Urso, Janauschk, Jefferson and others, he left the United States for a concert tour of the world, and it is probable that no other musician in this country has made so extensive a concert tour as he has. Leaving San Francisco in July, 1884, he played in every town of any consequence in every country visited, which included the Hawaiian Islands, New Zealand, Australia, Tasmania, Java, Burmah, India, Ceylon, Singapore, Straits Settlements, China, Japan, Philippine Islands, Annam, Madagascar, etc., etc., and returned by way of Europe in 1891.

He is therefore known as well in foreign lands as he is here, and his great experience has given him wide knowledge as to the class of songs most effective for concerts. This knowledge has borne fruitage in such successful songs as "Delight"—a brilliant concert waltz song made famous by Mme. Nordica,

Elandi and others; "Sweet Nightingale"—a decidedly melodious and rhythmical concert song of much brilliancy; and five charming ballads—"Only," "Remembrance," "Would I Had Known," "Forsaken," and "The Reason Why." Strange to say, although a warm devotee of Wagner, his style is more French than German.

For material for new composition, Mr. Luckstone has found inspiration in the story so well known through Edward W. Bryant's lines, "The Clown's Serenade," and has made a musical setting delightfully in keeping with this quaint bit of verse. It is a dainty and piquant bit of melody and is published in two keys. "The Minstrel," a romantic song for baritone, is another new and exquisite bit of ballad writing.

Since Mr. Luckstone's return from Europe he has made several concert tours in this country with Mme. Nordica, Mme. Materna, Ceasar Thomson, Ondricek, and others. He is now located in New York, where he has decided to remain permanently, teaching and conducting, and has every evidence that his services will be appreciated.

ISIDORE LUCKSTONE.

.. NEW SONGS ..

The Clown's Serenade.

Two keys. 50c.

The Minstrel.

For baritone. 60c.

.. FAMOUS SONGS ..

Delight.

Concert waltz song. Two keys. 75c.

Forsaken.

Low voice. Cello obligato ad lib. 75c.

Only.

Medium voice. 40c.

Remembrance.

Medium voice. 60c.

Sweet Nightingale.

High voice. 75c.

The Reason Why.

High voice. 50c.

Would I Had Known.

Two keys. 50c.

THE JOHN CHURCH COMPANY,

Cincinnati. New York.

Chicago. Leipsic.

GEORGE W. MARSTON.



GEORGE W. MARSTON'S compositions have been mainly in the smaller forms—excelling in church music and song writing. The first song—and the first was very successful—was a setting of Thomas Bailey Aldrich's quaint little verses, "Where Go You, Lovely Maggie?" which was followed by many others of greater or lesser merit, which gained popular favor and were quite universally sung. Concert goers and singers of the early seventies will recall with much pleasure such songs as "Across the Far Blue Hills, Marie," "Forever and for Aye," "Marguerite," and "Douglas, Tender and True." Mr. Marston treasures a letter received from Miss Muloch, the author of the words of "Douglas," in which she compliments him, and thanks him for the musical setting which she considers the only one that

satisfies her completely. His creed of song writing, "to avoid clouding the sentiments of the words by a too heavy or abstruse accompaniment," and his consideration of the limitations of the human voice, are highly to be commended.

Mr. Marston has written much church music—services, anthems, sentences and songs—and though the quantity has been great the quality has been greater. Part-songs for male voices, trios, quartetts and choruses for female voices, a sacred dramatic cantata "David," two books of German songs with English translations, and a book of English songs "Grave and Gay," make a record of work, well done, that Mr. Marston may well be proud of.

His newest compositions comprise two exceedingly well written and musical songs, "Eldorado," set to Edgar Allan Poe's lines, in which the character of the music conforms to the lights and shades of the verse, is an excellent song for baritone or bass; "Regrets," a ballad for tenor or soprano, written in a tender, simple, but earnest style. Two new sacred songs, "One Sweetly Solemn Thought," and "Come ye Saints, Look here and Wonder," the one sweet in its simplicity, the other vigorous in its festival setting, are destined soon to be sung in every house of worship. For

the choir, a duet for soprano and alto, "I Heard the Voice of Jesus Say," and two anthems, "The Spirit in Our Hearts" and "Peace, it is I," are worthy the attention of every choir leader.

George W. Marston was born in Sandwich, Mass., May 23, 1840. He remained at home, attending the schools of the town and studying music under a local teacher until he was eighteen years old. At sixteen he was playing the organ in the First Congregational Church of Sandwich. About 1859 Mr. Marston removed to Portland, Me., where he has been teaching ever since, and where for thirteen years he has been organist of the Hale Street Congregational Church, and it was for the remarkably fine choir of that church for which he wrote much of the church music that has since had so large a circulation.

Mr. Marston received the groundwork of a higher education from John W. Tufts, and has made two pilgrimages to Europe for instruction, where he studied with the best masters, always returning to Portland to again take up his work on ever broadening lines.

RECENT COMPOSITIONS OF
GEORGE W. MARSTON.

Eldorado.

Baritone or bass. 60c.

Regrets.

Soprano or tenor. 40c.

Come ye Saints, Look here and Wonder.

High voice. - 60c.

One Sweetly Solemn Thought.

Medium voice. 50c.

I Heard the Voice of Jesus Say.

Duet (soprano and alto). 8c.

Peace, it is I.

Anthem. 12c.

The Spirit in Our Hearts.

Anthem. 10c.

This is the Day which the Lord hath Made.

Anthem. 20c.

THE JOHN CHURCH COMPANY.

Cincinnati New York.

Chicago. Leipsic.

ALBERT J. HOLDEN.

ALBERT J. HOLDEN is without doubt one of the foremost composers of church music in America. Firmly adhering to the belief that music in the church should be a religious power and not merely an ornament, he has been earnest in his endeavor to compose nothing for the song worship of the church that would detract from its reverential and spiritual character.



During his career as organist, which extends over a period of thirty years in churches of various denominations of New York City, Mr. Holden has written a quantity of religious music. His published compositions number about three hundred anthems, hymns and part-songs, about twenty songs and duets, and four books; these various publications have sold to the extent of about two hundred and fifty thousand copies, covering a period of

twenty years. In all this vast quantity of composition, there is little in quality that falls below the standard of good religious church music, and much there is among it that will interest the learned musician, while the average choir-leader and singer can find much that is not difficult, but at the same time is melodious, well-developed and strictly devotional.

Mr. Holden has written some excellent ballads and other secular compositions, particularly some part-songs and choruses for male voices, that have been sung by societies in almost every town where such organizations exist.

Mr. Holden is an organist of much finish and power, and in this, as well as in his composition, is manifest the pleasing evidence of a cultivated taste devoting itself to a labor of love in the music of the church.

The subject of this sketch was born at Boston, Massachusetts, in 1841, but removed to New York in 1855, and has resided there ever since. For the past twelve years he has been organist and director of music at the Church of the Puritans, Fifth Avenue, where he has an excellent choir that does much to assist that celebrated pastor, the Reverend Charles J. Young, D. D., in making the Church of the Puritans an attractive house of worship.

TWO NEW AND BEAUTIFUL
SACRED SONGS

BY
ALBERT J. HOLDEN.

Father breathe an Evening Blessing.

Low voice. 50c.

My Heaven, my Home.

Two keys. 40c.

THE JOHN CHURCH COMPANY,

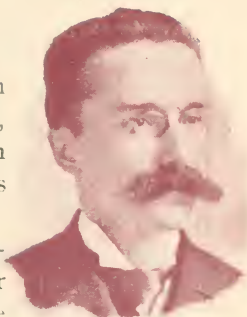
Cincinnati. New York.
Chicago. Leipsic.

EDUARDO MARZO.

EDUARDO MARZO, although not a native-born musician, has been so long identified with American musical interests, as to be classed as one of them.

Mr. Marzo is a native of Naples, where he studied under Miceli, Nacciarone, and the celebrated Pappalardo. He came to America about twenty-five years ago, returned to Naples long enough to finish his studies in composition under Pappalardo, returning to New York as musical director with Gazzaniga and Ronconi, and afterward with Patti and Mario. For the past twenty years he has been devoting himself to the teaching of vocal music, and has been very successful, producing the best results, as his numerous pupils will testify, some having become quite celebrated.

Mr. Marzo has been elected a member of the Royal Academy of St. Cecilia at Rome.



To be admitted to this institution is regarded as one of the highest marks of distinction a musician can receive, and Mr. Marzo is the first resident of New York to be so honored. The *open sesame* to membership in the Academy is meritorious, high-class composition. In order to gain this honor, he had to compose a new *opus*; this was a cantata for voice and orchestra, entitled "Vespers." He also sent his "Third Mass."

Among the members of the committee who passed upon his compositions were Sgambati, the celebrated pianist and composer, Marchetti, the director of the Lyceum at Rome, and Mustafa, the musical director of the Sistine Chapel. All the great composers are members of the Academy, which among musicians bears the same reputation as does that of St. Luke among artists.

Among Mr. Marzo's latest compositions will be found: "The Quiet Skies," "Hour so Entrancing," "Tear of Love," "At Springtime," "Memoria," and "First Love"—six beautiful songs, all of the highest order of musical and artistic merit. His sacred compositions have met with special recognition—notably his new Christmas song, "Bending o'er a Cradle low," the Easter solo, "Easter-Tide," and his beautiful setting of "Lead Kindly Light."

VOCAL COMPOSITIONS....

....BY EDUARDO MARZO.

SECULAR SONGS.

At Springtime.

Two keys. 60c.

First Love.

Two keys. 60c.

Memoria.

Two keys. 75c.

Music in the Soul.

High voice. 75c.

The Quiet Skies.

Two keys. 75c.

Hour so Entrancing.

Two keys. 75c.

SACRED SONGS.

Bending o'er a Cradle low.

Three keys. 75c.

Bethlehem's Guiding Star.

Two keys. 75c.

Easter-Tide.

Two keys. 60c.

Hail! Easter Morn.

Two keys. 75c.

King of Love.

Two keys. 75c.

Lead Kindly Light.

Two keys. 75c.

CHURCH MUSIC.

Te Deum.

B-flat. Octavo. 30c.

THE JOHN CHURCH COMPANY,

Cincinnati New York
Chicago. Leipzig.

WILLIAM H. SHERWOOD.

WILLIAM H. SHERWOOD, dean of the American pianists, has, by sheer force of his talent and perseverance, reached a position in the world of music that is not only enviable, but thoroughly well-deserved. He is a pianist of wide culture, indeed, one of the best virtuosi that America has ever produced. His interpretation, clearness and delicacy of touch, fine conception and exquisite execution, class him foremost with the great musicians of the day. He feels what he plays. The soul of the master speaks to his soul, and his art is the medium between the composer and the audience.

Mr. Sherwood has done more to aid the cause of native music and promulgate native ability than any one else. He was the first prominent musician to give certain portions of his programmes regularly to the American composer. The generality of piano students are so exclusively occupied with the classics

of their art, that they entirely fail to judge the work of the composers of the present day, and particularly of their own countrymen; and by this liberal recognition of the American composer Mr. Sherwood is doing musical missionary work, and doing it "con amore."

There are pianists who can play, but can not tell how they do so. Mr. Sherwood not only astonishes his hearers by the immensity of his virtuosity—it is so immense and complete that you are unaware of anything particularly difficult being done—but he will tell you just how he does it. He has a theory concerning every difficulty and the means for its mastery—the essentials of the successful teacher.

Mr. Sherwood has been a deep student. He has thought deeply upon all the problems presented to the searcher for the true and the beautiful. The results of his researches are seen not only in the breadth of his own development, but are evident on every hand in the many who have learned of him. He has devised and applied many new methods for the production of tone color; he has made many advances in the application of the principles of technic; he has gone deeply into the study of the different joints and muscles used in piano playing and their relation to each other, and

has developed a new and effective application of them.

This eminent pianist and teacher is also a composer of genius and talent, and has published a number of compositions which have been successfully played by leading artists. He seems almost to write without effort, so spontaneous and natural are his melodies. He is not hampered by any special style, he imitates no one—his flights of fancy are always wholly his own.

Among his more recent compositions are those bearing the opus number of 14—five pieces that will be found interesting to those making up programmes for musical evenings of American composers. The first, "Buy a Broom," is a waltz rhythm in B-flat, and is a delightful play upon the old melody of that name; the second, "Ethelinda," is a dainty minuet worthy the attention of the most fastidious; the third, "Exhilaration," is of a romantic character, and very enjoyable; the fourth, "A Caudle Lecture," a study in staccato playing, is a humorous description of the famous scold and her sleepy spouse, and the fifth, "Christmas Dance," is sprightly and gay, a music gem in holiday setting.

WILLIAM H. SHERWOOD.

PIANO COMPOSITIONS

(Opus 14):

No. 1.—Buy a Broom.

40c.

2.—Ethelinda.

40c.

3.—Exhilaration.

50c.

4.—A Caudle Lecture.

40c.

5.—Christmas Dance.

40c.

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A. J. GOODRICH.



A POTENT laborer for the cause of American music, and one who has printed even less of his own works than Mr. Sherwood, is A. J. GOODRICH, Esq. He has not published American music through concerts, but, in theoretical works, has quoted freely from the thoughtful and original work of his contemporary countrymen to prove his points, and has put them on a par with foreign writers. He has also made himself perhaps the most advanced of living writers on the theory of music, which is certainly a large contribution to the ability of our attainments, for he is recognized among scholars abroad as one of the leading spirits of his time. His success is the more pleasing since he was not only born but educated in this country. The fact that he has been enabled to follow his own conscience without

danger of being convinced into error by the prestige of some influential master, is doubtless to be credited with much of the novelty and courage of his work. His most important book is undoubtedly his "Analytical Harmony," though his "Musical Analysis" and other works are serious and important.

We have not the space to discuss Mr. Goodrich's technicalities, but one must mention the real bravery it took to discard the old practice of a figured bass, and to attack many of the theoretical fetiches without hesitation. Almost all of the old theorists have confessed, usually in a footnote to the preface or in modest disclaimer lost somewhere in the book, that the great masters would occasionally be found violating certain of their rules. But this did not lead them to deducing their rules from the great masters. Mr. Goodrich, however, has gone to melody as the groundwork of his harmonic system, and to the practice of great masters, old and new, for the tests of all his theories. The result is a book which can be unreservedly commended for self-instruction to the ignorant and to the too learned.

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CHARACTER.

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W. S. B. MATHEWS.



PROBABLY no man in America has done so much teaching through the printing press as Mr. W. S. B. MATHEWS, of Chicago. He is the dean of the universal faculty whose teaching is not limited within a studio's four walls, but reaches wherever the printers' page can go.

Mr. Mathews was born at London, N. H., May 8, 1837. He showed a taste for music at a very early age, and always intended to be a teacher. He began the study of the piano when about twelve years of age, and made very rapid progress. He began playing the organ in church a year later. His first position as a teacher was in an academy at Mt. Vernon, N. H., before he was eighteen. Studied in Boston with Southard and later with a pupil of Thalberg.

Mr. Mathews was editor of The Musical

Independent from 1868 to 1872; he was also a frequent contributor to Dwight's Journal from 1859 to the cessation of that paper. He also acted as critic on different daily papers in Chicago for about ten years.

Mr. Mathews has written many valuable books, several of which are now standard text-books, notably "Mathews' Graded Materials for the Piano," "Mathews' Beginner in Phrasing," and "A Primer of Music" (in conjunction with Dr. Wm. Mason), and "The Pronouncing Dictionary of Musical Terms" (with Mr. Emil Liebling).

Mr. Mathews, with the assistance of Mr. Liebling, has just finished two volumes of "Graded Pieces" which will be published this season.

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EMIL LIEBLING.

EMIL LIEBLING—concert pianist, teacher, litterateur, lecturer, editor, and composer—a long list of appellations for one man and to each of which must be prefixed the word *successful*.

As a concert pianist he represents the best modern school. Although actively engaged in teaching, he has a memory of such quickness and tenacity as enables him to retain at his command pretty much all the repertory of all the leading pianists of the day. During his career as artist he has played in public probably four hundred different compositions, the vast majority of which he would be able to play you off hand any moment you might happen to ask for them. In this respect he stands almost alone among artists, very few of whom will undertake to play compositions which they



have not recently studied. As a pianist he brings to the interpretation of this vast repertory, embracing the very cream of modern pianoforte literature, intelligence, repose and refinement. He is also very successful with his lectures with pianoforte illustrations.

A ready talker, *au courant* with musical tradition and personality as well as musical history, knowing by heart almost the whole of the compositions of the great writers, and able to play them at a moment's warning, he is in a position where very few artists can compete with him in ability of insight, clearness of statement, and quickness and amplitude of illustration. Hence, for educational recitals, he is one of the best artists possible to secure.

As a litterateur his contributions to current musical journalism have enjoyed the widest popularity.

His activity as a teacher has perhaps been the distinguishing feature of his long and honorable life, and in this regard he has left the most lasting impression. When a man has fitted hundreds of men and women successfully for professional life and enabled them to make a living by his instruction, he may well be proud of his record, and in this specialty Mr. Liebling has no peer. His in-

struction is given in that broader sense which preserves and developes individuality.

His compositions represent the best class of salon music, and rank with those of Bendel, Mason or Moszkowski. They combine a rare degree of musical charm, perfection of form and brilliant effect.

In every one of the following compositions, recently published, will be found something plainly demonstrable — here some technical nicety, there something rhythmical, or something for phrasing or interlocking of hands. The "Menuetto Scherzoso," Op. 28, steps on dainty tiptoe. Cute, graceful, with a roguish smile, prettily invented, it gives fine opportunities for refined touch, interlocking of the hands, and has a melodious, singing trio of charming contrast. "Manuela" air de ballet, Op. 29, is likewise a fine staccato study of happy melodic character, containing at the end a facilitating cut, of which, however, no one will avail himself, as the florid passage is so "handy" and *dankbar* that any player who can manage the balance of the piece would loth to lose this early opportunity for brilliancy. Perhaps a trifle more ambitious is the "Mazurka de Concert," Op. 30, full of harmonic niceties, pianistic ornamentations, and a chivalric trio with triplets and couplets

combined. The most dignified, musically interesting, and melodically beautiful is "Valse Poétique," Op. 31, although it makes no increased demand upon the technic.

Mr. Liebling has an enviable knack of writing effective music without making it difficult, and of writing musicianly without abstruseness. Even in the lightest moods he knows how to avoid triviality, and not only selects graceful subjects, but expresses and develops them in refined verbiage and thoroughly pianistic style.

EMIL LIEBLING.

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THE JOHN CHURCH COMPANY,

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WILSON G. SMITH.

A MUSICIAN, whose versatile genius has made him famous, is WILSON G. SMITH, of Cleveland, Ohio. His unceasing activity as composer, teacher, editor, critic and essayist, has found expression in the happiest sort of results.



Mr. Smith is a native of Elyria, O., and a graduate of the Cleveland public schools. He began his musical education at Cincinnati, in 1876, when his teacher, Mr. Otto Singer, encouraged him to make music his profession. Four years later he went to Berlin, where, for several seasons under the direction of Scharwenka, Moszkowski, Kiel and Raif, he studied uninterruptedly. On his return to Cleveland he opened a studio and began the teaching of piano, organ, voice and composition.

Mr. Smith is a teacher of remarkable aptitude, and enjoys the reputation of being a

leader in his profession. His experience in teaching has recently crystallized into several pedagogic works. His "Selected Studies by Daniel Steibelt" are calculated to fill the gap that exists between the studies of Bertini and Cramer, and they are, both by their style and technical requirements, eminently suited to the purpose. The "Selected Piano Studies by Henri Herz," revised by Mr. Smith, are recommended as being adapted to the present requirements of students as preparatory work to Cramer. The "Five Minute Studies," Op. 63, are specially valuable for the equalization and perfect development of the weaker fingers, viz.: the 4th and 5th, while the "Thematic Octave Studies," Op. 68, are rhythmical exercises for acquiring a flexible movement of the hands and wrists. His "Chromatic Studies" and "Transposition Studies" are most valuable contributions to modern technical literature.

As a composer he has been especially fortunate in hitting the golden mean between forbidding obtruseness and trivial popularity, and consequently enjoys the esteem of those learned in music as well as of those merely happy in the enjoyment of it. And probably no other American composer has figured so frequently on concert programmes.

So highly is his ability as a critic and interpreter of other musician's work considered, that a distinguished honor has recently been conferred upon him. People are familiar with the fact that Charles Dudley Warner has recently published an extensive work called "The World's Best Literature." The same firm handling Mr. Warner's book is now preparing for publication a work of twenty volumes, entitled: "The World's Best Music." This will be an elaborate affair, the best living musicians, including Theodore Thomas, Paderewski, Guilmant, Scharwenka, and scores of others, contributing critiques of the masters of the music world. Nothing of the kind now exists in musical literature, and the work is bound to become a classic. Mr. Smith has been engaged to write an article on Grieg for this book, which he has completed, and when the work appears next autumn his place in such notable company of authors and artists will greatly delight his many friends. The most important of Mr. Smith's earlier works was a series of five pieces, called "Homage á Grieg," which brought warmest commendations from the Scandinavian master. It is, therefore, eminently fitting that he should have been selected to write a critique of Grieg.

COMPOSITIONS OF
WILSON G. SMITH.

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Go Happy Roses.

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WILLIAM WALLACE GILCHRIST.

WILLIAM WALLACE GILCHRIST, organist and composer, was born in Jersey City, New Jersey, January 8, 1846. His father was a Canadian of Scotch extraction, and his mother a New Yorker of Puritan descent, and, both being very musical, Mr. Gilchrist's education in music began in the home-circle. His activities have all been given to Philadelphia, where his family removed in '55.

The record of Mr. Gilchrist's musical education is unique indeed, in that he has had but one teacher, and that an American, Mr. Hugh A. Clarke, of the University of Pennsylvania. The fact of his education being entirely a local one, is made all the more interesting through his success as a prize winner in composition. His first successful venture was made in 1877, when he gained two prizes for men's part-songs offered by the Abt Society; his second was of a similar nature when, in 1880, he took all of the three prizes offered

by the Mendelssohn Glee Club of New York, the successful compositions being "Ode to the Sun," "Autumn," and "Dreaming"—all for male chorus. The composition with which he carried off the \$1000 prize of the Cincinnati May Festival Association, was a setting for soprano solo, chorus and orchestra of the Forty-sixth Psalm. Other successful compositions by Mr. Gilchrist are, "A Song of Thanksgiving," "The Rose," "Prayer and Praise," and the "Uplifted Gates," all for mixed chorus and orchestra.

Mr. Gilchrist has written many part-songs for men's and women's voices, anthems and services for the church, a trio, quintette and nontette, a symphony for full orchestra which has had frequent performance, a suite for piano and orchestra, and a few but choice songs and piano pieces.

Nothing more genial, cheerful and pleasing than his charming little ballad, "The Sun and the Rosebud," has come to us for a long time, and we need hardly say that the character of the composition is of the purest kind. His "Hunting Song" for piano solo is written in the manner of Mendelssohn, and in it the composer has caught the spirit of the chase and transferred it to melodic sounds in a highly artistic manner.

TWO CHOICE COMPOSITIONS

W. W. GILCHRIST.

FOR VOICE :

The Sun and the Rosebud.

Medium voice. 30c.

FOR PIANO :

Hunting Song.

75c.

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W. L. BLUMENSCHIEIN.



W. L. BLUMENSCHIEIN is a master of musical art, and Dayton, Ohio, is indeed fortunate in having as its chief purveyor of "things musical" a man of such marked ability.

Mr. Blumenschein studied piano, theory, composition and conducting for several years at the Leipsic Conservatory under such eminent teachers as Reinecke, Richter, David, Paul, Wenzel and Coccius. "When work was done and laurels won" he returned to America, where he was soon called to the directorship of the Philharmonic Society of Dayton, a position he has held continuously for twenty years, and has won for himself and the society a far more than local reputation. Indeed, the repertory of choral works performed in Dayton, many with orchestral accompaniment, will compare favorably with that of any of the prominent

organizations of the country. Mr. Blumen-schein has also accepted calls to direct similar societies in Indianapolis and Springfield, and was chorus-master of the Cincinnati Festivals for several years.

The compositions of Mr. Blumenschein are all well written, and give proof of the thorough musician, being original, musical, and finished to a nicety, always appealing to the best taste. Among those belonging to the first class may be mentioned his "Grace for Grace," a set of thirty-one Scriptural texts and hymns, composed for the offertory and responses for solo voices and quartet.

Five very musical compositions of great merit are: "Impromptu," Op. 22, "Scherzo," Op. 30, "Barcarolle," Op. 31, "Brooklet," Op. 48, No. 1, and "Toccato," Op. 48, No. 2. We must not fail to mention those charming songs "Sunshine of the Heart" and "Dorothy," and two famous anthems, "Wake, O my Soul" and "Christ, the Lord, is Risen To-day."

In the double position of composer and conductor, we render our hearty tributes to Mr. Blumenschein, not only for the manner in which, in his work, he has made his reputation, but for his service in dignifying and uplifting American musical art.

W. L. BLUMENSCHIEIN.

COMPOSITIONS.

PIANO.

Barcarolle.

Op. 31. F. 60c.

"Coquette" Gavotte.

Op. 41. F. 60c.

Impromptu.

Op. 22. A. \$1.00

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Op. 30. B-flat. \$1.00

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High voice. 75c.

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High voice. 40c.

I Love but Thee Alone.

German and English. High voice. 40c.

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HOWARD FORRER PEIRCE.

FOR a number of years, Mr. HOWARD FORRER PEIRCE, as pianist, has been ministering to the pleasure of concert goers by performances that won for him the applause of his fellow-musicians and commendations from the critics.



Mr. Peirce was born in 1865, at Dayton, O., and received his early musical training from the local teachers, Mr. W. L. Blumenschein being one of them. His foreign study was done at Munich and Florence, that he might get the light from both Germany and Italy. Several years were spent at Munich, studying under Rheinberger and Gierhl. Florence was the next place of abode where study was resumed under direction of that great pianist and famous teacher Guiseppe Buonamici.

Mr. Peirce returned to Dayton, and has divided his time since to teaching and con-

certizing, and been most successful in both. During the present season he will make weekly visits to Cincinnati, for the purpose of teaching and the giving of an occasional recital.

His playing deserves the warmest praise. Crystalline clearness, purity and genuine earnestness mark it. It is free from pretense and show. But in spite of his modesty, or perhaps on account of these qualities, it is a sort of playing that deserves to make its way and be appreciated as genuine—which will and has made its way, for all who have heard him must have been impressed with the honesty of the talent, the firm and artistic touch, and the beauty and poetry of the renderings. He is one of the few pianists who are sure to captivate their audiences.

Mr. Peirce, besides his recitals in Boston, New York, Cincinnati, Cleveland, Detroit and other large cities, has made concert tours with Plunket Greene, Marie Brema and Camilla Urso. Not content with laurels won in one field of his art, Mr. Peirce has entered that of composition, and *Opus 1* presents two charming songs that will afford much gratification to all who appreciate sterling worth. They are productions of a high order of musical merit, and will assure their author an honorable place among contemporaneous composers.

The poems of these first compositions are from the pen of the famous woman poet, Johanna Ambrosius, and are of rare beauty—tender, simple, chaste in feeling; and Mr. Peirce's music is in felicitous accord with the spirit of the verse. "Sommernacht," and "Ich habe geliebt," are veritable art gems, and will appeal at once to all appreciative singers of the German "Lied." While nothing can surpass the tenderness and grace of the original text, they have been well preserved in a beautiful translation.

In his Opus 1, Howard Forrer Peirce has written two of the finest songs one may find, although he seek long among the choicest compositions.

HOWARD FORRER PEIRCE.

OPUS ONE.

Ich habe geliebt.

German and English words.
50c.

Sommernacht.

German and English words.
50c.

THE JOHN CHURCH COMPANY,

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DR. J. W. BISCHOFF.



DR. J. W. BISCHOFF, one of the most popular song-composers of the day, was born in Chicago, of German parents, in the year 1849.

In early infancy a severe illness deprived him of the use of his eyes, and since then he has been totally blind. But despite this apparently insurmountable barrier, he has been nothing daunted.

After spending a number of years at the Institute for the Blind, at Janesville, Wis., where he never allowed his affliction to be an excuse for any negligence in his studies, and where his great genius early showed itself, he gave his life to the great study of music, and since then has always stood in the first rank of artists. Dr. Bischoff took up his residence in Washington, D. C., in 1875, and has remained there continuously. His special forte

is voice-work, and the pupils who have received the benefit of his instruction are numbered by the hundreds.

While Mr. Bischoff is an exceedingly busy man, he devotes his leisure time to composition, and has won for himself an enviable reputation with the American public by the numerous beautiful songs which he has produced, notably his "Supposing," "Take Me, Jamie Dear," "Unanswered," "Rock of Ages," "Marguerite," etc. His recent songs, "The Night has a Thousand Eyes," "Proposing," and "Come to my Heart," are compositions of marked beauty, and bid fair to outrival in popularity anything that Mr. Bischoff has written.

J. W. BISCHOFF.

...NEW SONGS...

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High voice. 50c.

Conqueror.

Baritone. 50c.

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Medium voice. 50c.

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High voice. 50c.

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High voice. 50c.

Night Has a Thousand Eyes.

High voice. 40c.

Proposing.

High voice. 40c.

You Naughty Boy.

Medium voice. 30c.

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FRANK E. SAWYER.



AMERICAN music has lost one of its most faithful representatives in the early death of FRANK E. SAWYER, a musician whose intensity gave promise of a worthy future. He was a poet as well as composer, and both poems and compositions were of a high order of merit, appealing to culture in literature and music.

Mr. Sawyer was born in Boston, in 1871, and received his first musical training from his mother, who was a fine pianist. When seventeen years of age he played at two musical festivals given by the Boston Orchestra. In 1890 he began serious study with Dudley Buck, which was interrupted two years later by ill health, necessitating a sojourn through South America and California. He resumed his studies in 1893 with Buck, and also stud-

ied organ under Dr. Austin Pierce. He was a member of the American Manuscript Society and the London Society of Arts and Letters. His compositions cover a wide range, and consist of songs, duets, quartets, piano music, masses, etc. Among other things, he composed three arias, which were dedicated to and sung by Mademoiselle Emma Calvé.

SONGS AND BALLADS BY
FRANK E. SAWYER....

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High voice. 60c.

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Medium voice. 40c.

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High voice. 40c.

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Medium voice. 75c.

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High voice. 30c.

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High voice. 60c.

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High voice. 40c.

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Medium voice. 50c.

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High voice. 40c.

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High voice. 40c.

SIX FRENCH SONGS

(For high voice.)

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60c.

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40c.

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60c.

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40c.

Le pays d'amour. (Barcarolle.)

50c.

Reviens! (Return!)

40c.

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JOHN PHILIP SOUSA.



RICHARD WAGNER, writing of the rapturous waltzes of Johann Strauss, says: "One Strauss waltz overshadows, in respect to animation, finesse and real musical worth, most of the mechanical, borrowed, factory-made products of the present time."

The very same words may be applied to the marches of JOHN PHILIP SOUSA. Mr. Rupert Hughes, in writing in Godey's of the fame and characteristics of this magician of melody and rhythm, says:

"There is no composer in the world with a popularity equal to that of John Philip Sousa. The reason for this overwhelming appeal to the hearts of a planet is not far to seek. The music is conceived in a spirit of high martial zest. It is proud and gay and fierce, thrilled and thrilling with triumphs. Like all great music it is made up of simple elements, woven

together by a strong personality. It is not difficult now to write something that sounds more or less like a Sousa march, any more than it is difficult to write parodies, serious or otherwise, on Beethoven, Mozart or Chopin. The glory of Mr. Sousa is that he was the first to write in this style; that he has made himself a style; that he has so stirred the musical world that countless imitators have sprung up after him. Just to name these marches is enough, for they call up many episodes of parade gaiety and jauntiness or warlike fire. The 'Liberty Bell,' 'Manhattan Beach,' 'Directorate,' 'King Cotton,' 'El Capitan,' 'Bride-Elect,' and others, are all stirring works, the 'Stars and Stripes Forever' being undoubtedly the best—a deeply patriotic march, the second part being particularly strong in rhythm and fire. This march has also been arranged as a vocal solo, and has, by popular acclaim, become the Nation's greatest patriotic song—a new national anthem."

Mr. Sousa is a genuine American in spite of his name. He was born in the city of Washington, in 1854. His father was a Spaniard and his mother a German. He is thus entitled to a liberal heredity of Spanish terseness of rhythm, German mysticism and sentiment,

and American appreciation of the rights of the people.

His early musical training was of the best, for he attracted attention as a violinist when very young, and at the age of eighteen became an orchestral leader, where unusual abilities in this direction were demonstrated. At the age of twenty-six he was appointed musical director of the United States Marine Band, which position he filled with great credit and honor for twelve years, during which time the national band was developed into one of the best drilled bands in existence, and drew world-wide attention to Mr. Sousa as a band-master of unprecedented if not unequalled ability.

Mr. Sousa remained with the Marine Band until he received an offer to take up the baton of his present unparalleled organization, August 1, 1892. He possesses the magnetic personal charm which attracts others, and at the same time enables him to control a band as much by force of character as by vested authority.

As a composer, Mr. Sousa is best known by his marches, although unusually prolific in other and more serious forms. He has composed over two hundred musical works, including his great marches, songs, overtures,

and five operas; two of which, "El Capitan" and the "Bride-Elect." have international reputations. His new opera, "The Charlatan," is the operatic success of the season.

Mr. Sousa's suite, "Three Quotations," has recently been arranged for piano solo. This suite of three descriptive melodious numbers occupies an intermediate place between the strictly popular and more highly classical compositions, and is within the resource of the average player. The first number,

"The King of France, with twenty thousand
men,
Marched up the hill, and then marched down
again,"

is the motive for a delightful scherzo march of much melody and spirit; the second,

"I too, was born in Arcadia,"

is a pastoral, with delicious touches of extreme delicacy; the third,

"In darkest Africa,"

has a stunning beginning and is a stirring grotesque in the negro manner Dvořák advised Americans to cultivate. All three are well arranged for piano.

“The Charlatan.”

JOHN PHILIP SOUSA'S LATEST
OPERATIC WORK.

Published in Vocal Score, at \$2.00
March, for Piano Solo, at 50c.

Will be followed by Arrangements for All Instruments.

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